

THE MUSICAL GAZETTE
An Independent Journal of Musical Events
AND
GENERAL ADVERTISER AND RECORD OF PUBLIC AMUSEMENTS.

VOL. II., No. 39.]

SATURDAY, SEPTEMBER 26, 1857.

[PRICE 3D.]

Musical Announcements.

HER MAJESTY'S THEATRE.

One more night only at Reduced Prices, with Piccolomini, Giuglini, Beneventano, Vialetti, Rossi, and Belletti. THIS EVENING (Saturday, September 26), LA TRAVIATA. The National Anthem by Mdle. Piccolomini. Last Scene of LUCIA DI LAMMERMOOR: Signor Giuglini.

Tickets—Pit, 3s. 6d.; gallery, 2s.—to be had at the box-office at the theatre. The opera will commence at 8 o'clock.

HER MAJESTY'S THEATRE.

Provincial Tour.—Newcastle, Dublin.—Italian opera. Piccolomini, Spezia, Poma, Belletti, Rossi, Aldi, and Giuglini will appear—at Brighton, on the 23rd of September; Reading, the 29th; Birmingham, the 30th; Nottingham, on the 1st of October; Hull (Grand Music Hall), the 2nd; Newcastle, from the 5th to the 8th; and Dublin, the 12th.

ROYAL LYCEUM THEATRE.—

Under the joint management of Miss Louisa Pyne and Mr. W. Harrison.

Lessee . . . Mr. Charles Dillon.

Open for an OPERA SEASON of Three Months.

On Monday, Wednesday, and Friday will be repeated Auber's opera, THE CROWN DIAMONDS. Principal characters by Miss Louisa Pyne (who will introduce Benediet's Aria, "The Skylark," and Rode's celebrated Air with variations), Miss Susan Pyne, Mr. Hamilton Braham, Mr. A. St. Albany, Mr. G. Honey, and Mr. W. Harrison.

On Tuesday Meyerbeer's opera, THE HUGUE-NOTS. Principal characters by Madame Caradori, Miss Marian Prescott, Miss Corelli, Mr. A. Braham, Mr. F. Glover, Mr. A. St. Albany, and Mr. Weiss.

To conclude with J. R. Planché's farce of SOMEBODY ELSE. Characters by Mr. George Honey, Mr. Lee, Mr. Edmonds, Miss Marian Prescott, and Miss Cuthbert.

Doors open at 7, and the Opera to commence at half-past.

Conductor . . . Mr. Alfred Mellon.

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Stage Manager, Mr. E. Stirling. Assisting Acting Manager, Mr. William Brough. Ballet Master, Mr. Frampton. Chorus Master, Mr. G. Smythson.

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Next MONDAY evening, the 26th instant, at 8, IRISH MUSICAL ENTERTAINMENT, by J. Edney, Esq., assisted by the Misses Edney.

THE BATTLE OF BALACLAVA.

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NOTICES, &c.

To Subscribers.—Receipts are always forwarded on Saturday. Immediate notice should be given in case of non-arrival, as the remittance may not have come to hand.

Notices of concerts, marked programmes, extracts, &c., should be forwarded as early as possible after the occurrence.

The *Musical Gazette* is published every Saturday morning, and may be obtained at the principal city news-vendors, or, by order, of any others in town or country. Subscribers can have copies regularly forwarded from the office on sending their name and address to 11, Crane-court, Fleet-street. Country subscribers have their copies sent free by post for 3s. 4d. per quarter. Subscribers in town and the suburbs have theirs delivered for 3s. 3d. per quarter.

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Payment of subscription may be made in postage stamps if preferred.

ERRATUM.—Page 445, in the letter concerning "Weber's last waltz," for "whose veracity is impugnable," read "whose veracity is unimpugnable."

Several Reviews and some organ intelligence are unavoidably postponed until next week.

THE MUSICAL GAZETTE

SATURDAY, SEPTEMBER 26, 1857.

NORWICH MUSICAL FESTIVAL.

(Continued from page 447.)

THE next evening concert opened with Spohr's symphony, *The Seasons*, which was performed for the first time in Norwich. We rank Spohr amongst the great composers, and we think that his works should be regarded with careful respect, but we are inclined to the opinion that to attempt a description of the seasons, is to attempt too much. Beethoven, in his Pastoral Symphony, has succeeded in painting rustic life by means of quaint strains, a representation of storm and tempest, imitations of birds, &c.; but, vividly as he brings various country scenes before us, by means of musical effects which may be considered legitimate, we doubt if any connoisseur would consider the Pastoral equal to any of the other symphonies with which he has enriched the musical world. Beethoven did not fail in his description, but his abstract music is far preferable.

We were much puzzled on perusing the following remarks, which were published in the programme, and intended, we suppose, by Dr. Spohr, as a sort of apologetic preface to his work:—

"Imitation of external nature in music can scarcely be said to exist, and wherever anything approaching it has been attempted the result is deplorable. Neither can music 'describe.' The musician can only express in tones the feelings excited within him by external influences. He cannot imitate the roaring of thunder, the patterning of rain, the lightning's flash, the cries of animals or human beings, for if he did he would not make music at all. Neither can he describe the weather. He can simply reproduce the effects impressed upon his senses, and express the feelings they have evoked. The swelling and diminishing of sounds—the sudden overwhelming crash—the sharp, vivid, startling run of lightning—the temporary lull—the low murmuring of the awakening storm-spirit, may find ideal and suggestive expression in his score. He may make, in short, what the Germans would call 'tone-picture'—one predominating idea, one sentiment or passion, with its thousand concomitant emotions and closely-interwoven feelings, will suffice for this; and the objection raised by Victor Cousin and other philosophers, that it were impossible to tell whether a composer intended to paint a storm or a battle in his work, is of no value at all as affecting the truth of musical representation, inasmuch as these things so strongly resemble each other in their effect upon the mind and senses as to produce in us almost identical impressions. Irregular rhythm, sudden shocks of sound, painful dissonances, and a constantly agitated movement are the fundamental features of both, and these alone can be felt and expressed. A feeling, in short, of conflict, danger, discord, and probable destruction, which springs equally from both causes, may find a powerful voice in music. In this respect the art closely resembles the highest order of poetry—the allegorical; and in its very indefiniteness resides a poetical power far above that of giving positive and minutely accurate details of any scene whatever."

If a composer concedes that music cannot "describe," why does he allow an instrumental work to be called *The Seasons*, and to have its movements set forth in this manner?—

"Winter (Allegro maestoso)—Transition to Spring; Spring (Moderato); Summer (Largo), Introduction to Autumn; Autumn (Allegro vivace)—introducing the German national song, 'Am Rhein.'

Setting aside the quibble about the term "descriptive," we cannot say that Spohr's Symphony even suggests to us the change of season; but, considered as abstract music, it is exceedingly beautiful, and the *moderato* movement calls for especial eulogy. The execution of the work was admirable.

There was no other work of importance at this concert, but the miscellaneous vocalisms, especially the Italian pieces met with unbounded favour. There were seven encores—Curschmann's "Ti prego," sung by Madmes. Weiss and Lockey, and Signor Gardoni; the beautiful duett from Donizetti's *I Martiri*, introduced this last season at Her Majesty's Theatre by Mdlle. Piccolomini and Signor Giuglini, and now sung exquisitely by those artistes; Pearsall's madrigal, "Oh who will o'er the downs"; Bonetti's Romance, "Il desio," charmingly sung by Signor Giuglini; "Agnese" from *Fra Diavolo*, by Signor Gardoni; a tarantella, fluently vocalized and spoken by Signor Belletti; and the famous *brindisi* from *La Traviata*. Mdlle. Piccolomini's "Convien partir" was, contrary to custom, not redemanded. The lovely "Dove sono," from Mozart's *Figaro*, was sung by Madame Novello, and narrowly escaped an encore. The serenade from *Fra Diavolo* was sung in place of Mrs. Lockey's "I am free," which was mysteriously withdrawn. Mdlle. Leonhardi gave the scene "Abscheulicher" from *Fidelio*, and elicited loud and well-merited applause. The only remaining instrumental pieces were the overture to *Fra Diavolo*, and the march from Meyerbeer's *Vielka*.

On the Thursday morning there was a very large attendance. Beethoven's short oratorio, *The Mount of Olives*, and Haydn's *Seasons* were the works chosen. The former is very rarely heard, but the magnificent "Hallelujah to the Father," with which the work concludes, has obtained a large acquaintance with the lovers of sacred music. Some fifteen years ago, this oratorio was performed at one of the Worcester festivals, having been re-adapted, and entitled "Engedi," or "David in the Wilderness," an episode in the life of the great king being chosen in preference to the closing scene of our Saviour's life. The principal vocal parts are for soprano, tenor, and bass, and these were sung by Madame Novello, Signor Gardoni, and Mr. Weiss, in the most satisfactory manner. The audience rose at the "Hallelujah." The execution of Haydn's *Seasons* was all that could be desired, though the refusal of Mdlle. Leonhardi at the eleventh hour to take the greater part of the soprano music might have endangered the representation of this fine work. Mrs. Weiss relieved the committee from the apprehended difficulty by undertaking to sing all the music that Mdlle. Leonhardi had so shamefully declined. That the audience gained by the substitution there can be little doubt, but the refusal of a young vocalist to sing an important part in a large work at so great a festival was a very reprehensible proceeding. Madame Novello, Mr. Lockey, and Mr. Weiss sang in the *Seasons*. The choruses were remarkably well done, and reflected the greatest credit on their conductor, Mr. Hill.

The evening concert of this day introduced us, after a fine performance of Beethoven's Pastoral Symphony, to some scraps from the second part of Goethe's *Faust*, set to music by Mr. Pierson, upon whose claims to a hearing we last week commented. The production of this selection of music was a kind act on the part of the stewards of the festival towards a towns-

man, but a mistaken kindness towards anyone aspiring to the title of musician. The performance of Mr. Pierson's compositions in his native town will only give him a false notion of his talent or powers, and the injudicious applause of his friends will lead him to imagine that he holds a position in the musical world at large which assuredly he is a long way from obtaining. That Mr. Pierson has some musical ideas we have already conceded, but, to obtain the mere approbation of musical auditors, it is necessary that compositions should appear in some sort of form, and 'not in so "questionable a shape"' that folks can make neither head nor tail of them. Mr. Pierson's works are of so chaotic and confused a character that we can only speak of them in terms of pity. He has been to Germany since the production of his oratorio, *Jerusalem*, and, we believe, has studied musically and deeply, but, alas, he has studied the wrong models. Mozart is a pure spring; Wagner, Liszt, and Schumann are polluted streams. Mr. Pierson has, too evidently, laved in the latter, instead of drawing from the former. If Mr. Pierson doubts our verdict, let him get his *Faust*, or selections therefrom, performed at one of the London Philharmonic Societies, and compare the result with that of the Norwich applaudive demonstration. We have a wicked notion that he would be disconcerted at its reception in London.

The remainder of this concert consisted of miscellaneous pieces. There was no attempt at novelty, save by Mr. Weiss, who sang his own setting of Longfellow's "Wreck of the Hesperus." Signor Gardoni's singing of "Adelaida" met with much applause, as did also Madame Novello's "Softly sighs," and an old Jacobite song, "The News." Mdlle. Leonhardi sang an aria from Mozart's *Figaro* with capital effect, and was encored; the young lady appeared more at home than on the previous occasions of her appearance. (By the way, we should have given her credit for her singing of "Ariel's song" in *Faust*, and we should, moreover, have chronicled that Mr. Harcourt played a distant organ part in said *Faust*, capitally). Mr. and Mrs. Lockey sang on this evening. They chose old songs by Shield and Dr. Blow, the former meeting with great applause. "This magic-wove scarf" was announced, but withdrawn; a glee of Bishop's, "The fisherman's good night," was displaced, and Mrs. Weiss sang a song which the keenest sight could not have discovered in the programme. Such irregularities should not have occurred. The only instrumental solo was by M. Sainton; the overtures were *La Gazza Ladra*, and that excessively flimsy affair, *Les Diamants de la Couronne*.

The performance of *The Messiah* on the Friday morning was everything that could be desired. Mr. Benedict conducts Handel more steadily and truthfully than any composer we know. The principals were Madame Novello, Mdlle. Leonhardi, Mr. and Mrs. Weiss, Mr. and Mrs. Lockey, Signor Gardoni, and Mr. Miranda. The attendance was very large, nearly 1500 persons being present, quite doubling the number of those present on the previous evening.

We regretted to find that the patronage of the present (new) Bishop of Norwich was not granted to the festival, and that the rev. prelate stated "that he could not concur with the committee in seeking to advance the interest of the local charities by such means as musical performances." The sweeping condemnation of both sacred and secular music which this refusal implies, is unjust and absurd. It is so bold a proceeding, that really if many of the high dignitaries of the Church were to express themselves in so decided a manner to the same effect, we should begin seriously to inquire if the love and practice of music were not amongst the cardinal vices. At present, we feel disposed to consider the Bishop of Norwich altogether wrong, though we can-

not but be surprised at such a declaration from a minister of religion, holding a high office, and having great authority. We are curious to know whether an edict will be issued from the Norwich episcopal chair to all the clergy of the diocese, forbidding them to patronize such musical performances as are projected for charitable purposes. If this be not done, then we shall have further to tax the Bishop of Norwich with flagrant inconsistency.

We append a statement of the numbers attending each performance:—

	21s.	10s. 6d.	5s.	Total.
Tuesday evening ..	114 ..	884 ..	60 ..	1,052
Wednesday morning ..	197 ..	781 ..	38 ..	1,016
Wednesday evening ..	56 ..	836 ..	70 ..	962
Thursday morning ..	121 ..	921* ..	42 ..	1,084
Thursday evening ..	70 ..	582 ..	58 ..	710
Friday morning ..	225 ..	1,124 ..	128 ..	1,477
	783	5,128	396	6,301

Metropolitan.

CRYSTAL PALACE.

On Saturday last the veteran trumpeter, Mr. Distin, who has "officiated" at the coronations of three Sovereigns, had a farewell concert in the centre transept, which was densely crowded by an audience, to every member of which he was probably known, for there are few men who have led a more active professional life than Mr. Distin. The vocal portion of the concert, which consisted chiefly of solos, was sustained by a host of singers, amongst whom we recollect Madame Novello, Miss Louisa Vining, Mrs. Enderssohn, Madame Caradori, Miss Theresa Jefferys, Mr. Charles Braham, and Mr. Montem Smith. A *terzetto a canone* from Costa's *Don Carlos* was played by the sons of Distin, H., W., and T., on the sxx-horns, and was the most delicious thing in the concert. Why are not these gentlemen engaged occasionally at the Crystal Palace?

There was a very large attendance, although the concert commenced at a rather early hour.

The following is the return of admissions to the Crystal Palace for six days, from September 18 to September 24:—

	Admission on Payment.	Season Tickets.	Total.
Friday Sep. 18 (1s.) ..	2,297	202	2,499
Saturday " 19	16,095	3,198	19,293
Monday " 21	6,403	334	6,737
Tuesday " 22	18,385	1,084	19,419
Wednesday " 23	3,038	303	3,341
Thursday " 24	3,649	330	3,979
	49,867	5,401	55,268

Opera.

HER MAJESTY'S THEATRE.—*R. Don Giovanni* was performed yesterday week, at reduced prices, and with the house crowded to the ceiling. The only difference in the cast from the performance during the season, was the substitution of a Signor Alderghetti for Corsi in the part of Masetto. The "batti, batti," and "Vedrai carino" of Mdlle. Piccolomini were encored, also the "Il mio tesoro" of Signor Giuglini.

On Saturday week *La Traviata* was performed with the usual cast, and with complete success.

This evening the theatre is to be opened for the repetition of *La Traviata*.

LYCEUM.—This theatre opened for a three months' season of English opera on Monday night, under the direction of Miss Louisa Pyne and Mr. W. Harrison, who have been in the United States for the last three years, and there gaining no despicable quantity of laurels and dollars. English opera has begun with two French works! During the week *Les Diamants de la Couronne* and *Les Huguenots* have been performed on alternate nights. Of these twain we have as yet only seen

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the former. It is of course done in English, under the title of *The Crown Diamonds*, and is altogether very fairly put upon the stage. Of Miss Louisa Pyne, who assumes the part of Catarina, it is scarcely necessary to speak, so well known is her finished and brilliant vocalization; but we may remark that her transatlantic experience has given her a firm hold of the stage, and that her voice, though it has lost somewhat of its power, is more mellow and pleasing than before her expedition to Yankee-land. Mr. Harrison, notwithstanding an extraordinarily unpleasant method of producing his tone, amounting almost to a right down nasal twang, always had many admirers, and we must confess that we were amongst the number; for, despite the aforesaid twang, he had a pleasing style of singing, his voice was always clear, and—in *Maritana* and *The Bondman*,—he threw himself into the characters of Don Cesar and Camille with such determination and warmth, that we were beginning to think him a bit of an actor before he left our shores. His performance as Don Henrique in *The Crown Diamonds* pleased us much, and the audience more. His distinct enunciation, and his careful and tasteful singing, were evidently much esteemed, and his popularity will doubtless have considerably increased ere the close of the present short English operatic season.

The remaining principal characters in this opera were sustained by Miss Susan Pyne, Mr. St. Albyn, Mr. Hamilton Graham, and Mr. G. Honey. Miss Pyne seems quite at home on the stage and has gained in power. The singing of the sisters in the florid and difficult duett, "In the deep ravine," was perfection, and we could not wonder at the unanimous encore which followed so brilliant a vocal display. The concerted music was particularly well done, and there was a good chorus, and a first-rate band, conducted by Mr. Alfred Mellon.

Les Diamants de la Couronne was written by one Auber, who considered his work complete; but some misguided wretches, who produced the opera in an English dress at Drury-lane some time back, introduced music by a brace of Englishmen—or a Welshman and an Englishman—Mr. Brinley Richards and Mr. J. H. Tully. Will it be believed that, in these days of enlightenment, the Lyceum managers have adopted these interpolations, and that they have heaped insult upon the composer by vaccinating his opera with an aria by Benedict and Rode's air with variations! Oh, Auber, Auber, Auber, come across the Channel, and kiss at such wickedness.

Of *The Huguenots* we must speak next week, the "mixture as before" in the *Crown Diamonds* having disagreed with us.

Theatrical.

—o—

DRURY LANE.—We were unfortunate, or perhaps injudicious, in selecting the play of *King Lear* for our first visit to Mr. Roberts. Shakespeare's commentators tell us that the character of King Lear never had a fit representative—that the actor who should embody the poet's ideal would be requested never to repeat the experiment &c. If this be true, it follows that an actor may fail in this part without disgrace, and so we decline to say more of Mr. Roberts, until we have seen more of him. His best passages were those of the king's sudden revulsions of feeling, while yet the suspicions of his daughters are unconfirmed.

Lear. My breath and blood!—
Fiery? the fiery duke? tell the hot duke, that—
No; but no object; he may not be well," &c.

* * * * *

And again—

Regan. O, the blessed gods!—
So will you wish on me, when the rash mood is on.
Lear. No, Regan, thou shalt never have my curse,
Thy tender-hearted nature shall not give
Thee o'er to hardness," &c.

And, tottering up to his degenerate child, he dropped his head on her shoulder. This was touching, and to the purpose. Had the rest been equal to it, we might have drawn the impossible prize of a true *King Lear*, who, according to the commentators, would have been straightway sent to the rightabout for having done his work so well. The part of the fool was omitted, and some of the scenes so oddly transposed that, without the aid of the watch or curtain, the visitors, on entering the theatre, might have been puzzled to discover where the performances were.

STRAND.—Madlle. Piccolomini visited this Theatre on Thursday week, and appeared highly amused at Mr. Buckingham's lively burlesque of "*Traviata*." The house has been crowded during the week, and the piece promises to have a long run.

Theatres.

PRICES. TIME OF COMMENCEMENT. &c.

ADELPHI.—Private Boxes £2 2s.; Stalls, 5s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s. Half-price at nine o'clock. Box-office open from 11 till 5. Doors open at half-past 6, commence at 7.

ASTLEY'S.—Private Boxes, from £1 1s.; Dress Boxes, 4s.; Upper Boxes, 3s.; Pit 2s. Gallery 1s.; Upper Gallery, 6d. Children half-price. Second price at half-past 8. Doors open at half-past 6, commence at 7. Box-office open from 11 to 4.

DRURY LANE.—Boxes, 2s. 6d., and 1s. 6d.; Galleries, 6d.; Pit and Promenade, 1s.—Doors open at half-past 7, commence at 8.

HAYMARKET.—Box-office open from 10 to 5. Orchestra Stalls (which may be retained the whole of the evening), 6s. each; Dress Circle, 5s.; Upper Boxes, 3s.; Pit, 2s.; Lower Gallery, 1s.; Upper Gallery, 6d. Second Price—Dress Circle, 3s.; Upper Boxes, 2s.; Pit, 1s.; Lower Gallery, 1s. Private Boxes, Two Guineas and One Guinea and a-half each. A Double Box on the Second Tier, capable of holding Twelve Persons, with a furnished Ante-Room attached, can be obtained at the Box-office, price Five Guineas. Doors open at half-past 6, commence at 7.—Second Price at 9 o'clock.

LYCEUM.—Private boxes, £2 12s. 6d., £2 2s., and £1 11s. 6d.; stalls, 6s.; dress circle, 5s.; upper boxes, 4s.; pit, 2s.; gallery, 1s.

OLYMPIC.—The Box-office open from 11 till 5 o'clock. Stalls, 5s.; Upper Box Stalls, 4s. Boxes, 4s.; Pit, 2s.; Gallery, 1s. Second Price at 9 o'clock.—Upper Box Stalls, 2s. Boxes, 2s.; Pit, 1s.; Gallery, 6d. Private Boxes, £2 2s. and £1 1s.; Family Boxes, £3 3s. Places, retainable the whole Evening, may be taken at the Box-office, where the payment of One Shilling will secure from One to Eight Seats. Doors open at 7, commence at half-past 7.

SADLER'S WELLS.—Boxes, 2s. and 3s.; Pit, 1s.; Gallery 6d. Doors open at half-past 6, commence at 7.

SOHO.—Stalls, 3s.; Boxes, 2s.; Pit, 1s. Half-price at 9.

STRAND.—Stalls, 4s.; Boxes and Reserved Seats, 2s. (Children half-price); Pit, 1s.; Galleries, 6d. Doors open at half-past 6, commence at 7.

STANDARD.—Lower Boxes and Stalls, 1s. 6d.; Upper Boxes, 1s.; Pit, 1s.; Centre Circle on First and Second Tier, fitted up ~~with~~ private, 2s.; Gallery, 6d.; Family Private Boxes, £1 1s. and £1 11s. 6d.; Private Boxes on Lower Circle, 3s.; Private Boxes Upper Circle, 2s.; New Central Private Boxes, 4s.

SURREY.—Boxes, 2s.; Pit, 1s.; Gallery, 6d. Doors open at 6, commence at half-past. Half-price at half-past 8.

CHORAL SERVICES

On September 20, being the fifteenth Sunday after Trinity.

ST. PAUL'S CATHEDRAL

CHANT.	SERVICE.	ANTHEM.
M.—Beale in A.	Child in G.	
A.—Heathcote in B flat.	Hayes in E flat.	O how amiable. Greene.

ST. GEORGE'S CHAPEL ROYAL, WINDSOR.

M.—Attwood and Lawes in C.	Borce in C.	Give peace in our time. Calvert.
E.—Scaper in A,	Evey in D.	Behold, and lo. Elvey.

ST. ANDREW'S, WELLS STREET.

For September 27th.

M.—Heathcote in C. Crispin in A major and minor.	Boyce in A.	Great is the Lord. Hayes.
A.—Hayes in B major and minor.	Kelway in B minor.	Wherewithal shall a young man. Boyce.
E.—Ditto.	Cooke in G.	Praise the Lord. Scott.

THE CHAPEL ROYAL, ST. JAMES'S, is closed until the 27th instant.

TEMPLE CHURCH.—The service is discontinued until October.

LINCOLN'S-INN CHAPEL is closed until November.

OUR MUSIC HALLS.

(From the *London Journal*.)

Among the signs of the times, say those who delight in commenting on supposed discoveries, is the bright and undoubted fact that England is making great efforts to become a musical nation. Now we venture to deny, whatever may be said about revivals, and the effect of modern patronage, that England was ever not musical; it is true that it is only of late years that music began to be generally scientifically cultivated amongst us, but even since England had a name among nations, she has had a national music, and no want of performers, either vocal or instrumental. The Saxons were a singing people; their very religion, sanguinary as it was, caused them to delight in songs, and when we consider that their kindred, the northmen, spread themselves over the face of Europe, and became the rulers of the most classic lands, it is not very difficult to imagine that when the Normans settled in England, they introduced the music of many other countries, and particularly of those sunny lands in which mirth was so well cultivated.

But we think it cannot reasonably be questioned that the English were always a musical people—the phrase “merrie England,” as old as Dan Chaucer, goes to prove the very fact, for the presence of merriment and joyous relaxations presupposes knowledge and love of music. Being cheerful and hopeful, never despairing—for that characteristic pre-eminently belongs to the Anglo-Saxon stock—it was only natural that they should have a fondness for the song and the dance, and through every change of fortune, every political and social revolution, have preserved and added to their store of music. England has long been famous for her ballads, both pastoral and warlike, and, as regards instrumental music, it is well known that the Saxons had organs in their churches, and that Englishmen for hundreds of years have been partial to and cultivated that description of music. Even in what are thought the degenerate days of our national life, when a great revolution having put down a good deal of misrule, and introduced a new era, and the Puritanic feeling was rather hard upon the musical art and its professors, the love of all classes for every kind of music never sensibly abated, but was secretly cherished, and, when the opportunity came, enthusiastically manifested throughout the land.

A sense of relief from outward pressure, and the patronage accorded to eminent professors in the reign of George III., served to stimulate the cultivation of music; and from the time of Handel to the present, it has gradually and gladly been encouraged, and accepted as an important element of education. But it must be admitted that it has only been within the past twenty years that good music, to any extent, has been popularized amongst us. Previously it was confined to the higher classes, to the opera-house, the theatres, to academies, clubs, and, what was a palpable disadvantage, to inns and taverns. The people at large had no music, except what they picked up accidentally, or under favourable circumstances.

With the glorious change that came over the country, with respect to moral and mental education, music, as one of the greatest of human agents, at once rose into importance, and almost at a bound assumed its place as one of the popular instructors. The old glee clubs were soon eclipsed by choral associations—the people spontaneously resumed their ancient and natural musical heritage—and as musical entertainments became popular—indeed so popular as to somewhat damage all kinds of old-fashioned theatrical property—it became necessary to accommodate the new and growing taste with quite new styles of concert rooms, indeed, structures specially built and adapted for musical performances, vocal and well as instrumental. Mechanics' institutions, those noble pillars of popular education, were among the first to meet the new want, but their large rooms having been designed chiefly for lectures, quite a distinct class of building became necessary, and hence the modern music-hall, which speedily became a fixture among our social institutions. Philharmonic societies erected halls all over the country, corporations followed, and private enterprise, always in England ready for anything, stepped in and filled up those large gaps which neither of the former could have hoped to do, and which, in fact, lay quite beyond their province.

The grandest musical hall, however, is unquestionably the Crystal Palace. Here was lately celebrated the Handel Musical Festival, in honour of the greatest musical composer that ever lived in modern times; and here, no longer than one month ago,

was held the most splendid Juvenile Musical Festival that ever we remember to have heard of. No less than thirty-five thousand people assembled to listen to the performances of three thousand children, trained to sing at sight by the members of the Tonic Sol-Fa Association. The manner in which these children executed their part gave the greatest satisfaction to the dense mass of people that crowded the great central transept, the galleries on either side, and all the adjacent parts of the building, almost to suffocation. The sight was one of the most imposing description that was ever witnessed.

It did not take any very clever people long to discover that the metropolis, instead of being at the head, was far behind the popular musical movement, and that the cause, and the only one, was the inefficiency of the accommodation. London wanted more music-halls, and several were accordingly at once undertaken with thorough English energy. Companies were formed on the principle of limited liability, and the capital being readily subscribed, several of these additions to modern architecture began to make their appearance in this our Babylonian wilderness of bricks and mortar.

(To be continued.)

Provincial.

BOSTON SPA.—Mr. and Mrs. Settle gave their farewell concert on Monday evening last, in Dalby's Assembly Rooms, to a crowded and fashionable audience, when the following talented artistes were engaged:—Miss Ross Clapham, Mr. Cryer, Mr. Brown, and Mr. Lambert. Mrs. Settle gave Bishop's fine song, “Tell me my heart,” with taste, and was followed by Mr. Lambert in “Oh, boatman haste,” (Balfe,) which was encored. Mrs. Settle then gave “The moon was shining,” (Nelson,) and was followed by Mr. Cryer in “Old King Time,” (encored). In the second part we may notice Miss Clapham's fine playing of the “Carnival de Venise;” Mr. Lambert's singing of “I'm not myself at all,” which was encored, when he gave Lunn's new song (Irish), “Katty Machree;” Mrs. Settle's “Echo song,” beautifully accompanied on the flute (*flute obligato*) by Mr. Brown; and Mrs. Settle's “Bashful man.” The concert was brought to a close by “God save the Queen,” in which the audience joined.

BRADFORD.—GRAND CONCERT.—The patrons of St. George's Hall were promised a rich treat in the announcement of a concert by the principal artistes of the Royal Italian Opera, the party comprising Mesdames Grisi, Gassier, and Alboni, Mario and Formes. As usual, when a first-class entertainment is provided, the concert-goers of the West Riding gathered in great numbers to the hall, but on arriving were much damped by the announcement that Grisi and Formes would not appear—the former on account of the death of her mother, the intelligence of which reached the gifted daughter as she was leaving London to commence this tour, and the latter by reason of severe indisposition duly vouches. Those who had come to the hall were, however, not disposed to return; and, as the untoward intelligence was posted so abundantly as to preclude all grumbling against the directors, the audience made up their minds in real Yorkshire fashion to forgive the absentees, and make the most of what entertainment might be afforded them. Indeed, the claim for indulgence made on behalf of Grisi, on account of her general good faith with the public, was most readily admitted, and some of the more genial sort were willing to accept freely the substitution, at the eleventh hour, of Mr. J. L. Hatton for Herr Formes. Mesdames Gassier and Alboni, and Signor Mario, exerted themselves to the utmost to supply the vacancy caused by the withdrawal of the universal favourite, Grisi; and though the great tenor was not in his best voice, he sang the most of the music superbly, and raised the audience to enthusiasm. Two duets, by the lady artistes, the “Qui est home?” from the *Sobat Mater*, and “Giorno d'orrore,” from *Semiramide*, were exquisitely sung, the former with a pathos and purity of expression quite enchanting. Alboni gave the ever-glorious “In questo semplice,” with all the richness and volume of her matchless voice, and Madame Gassier carried the audience away by her musical phrasing and delicious execution in the opening cantata, from *La Traviata*. She also sang Benedict's fantasia on “The last Rose of Summer,” and

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"The Minstrel Boy"—her first essay, we believe, in our own language, in which all the tenderness of her style is displayed in the first air, and all the resources of her extraordinary voice in the variations on the latter. We need hardly say all the solos were vehemently encored. Mario's performances were almost entirely in English, consisting of the songs by Hatton and Land, which he has rendered so popular. The best of these was Hatton's "Come, live with me," most beautifully sung, followed by "Good bye, sweetheart," by way of an encore, and which was vociferously demanded once more, a demand freely complied with by the artiste. The "Com' è gentil," given as an encore to another song, was taken at least a third lower than usual by Mario, and consequently suffered extremely. An attempt to give the choral accompaniment to this song, by Madame Albani and Mr. Hatton (!), just within the door of the orchestra, was something surprising in its way. Mr. Hatton's "Leather bottel," "Little grey fat man," and others of the like species, hit the fancy of a large portion of the audience, who enjoyed the singer's jovial fun immensely, especially in a French chansonette, in which Mr. Hatton imitated the exclamation of a surprised cuckoo with remarkable accuracy. The concert concluded with the "Miserere" *scena*, from *Il Trovatore*, a very noticeable performance. The directors promised the addition of a chorus, so as to give this fine *scena* with advantage, but we looked in vain for the picked party from the Bradford Choral Society, in place of whom, will it be believed, the "Miserere" was sung by Madame Albani, Mario, and Mr. Hatton (!), placed in a narrow corner near the orchestra door, while the fine organ of St. George's Hall, which is so seldom heard at these concerts, and which might have, with such facility, been made to contribute to the effect of this principal item of the programme, was silent. The effect of the chorus was somewhat ludicrous, but Madame Gassier's fine rendering of the "Tu vedrai," and the rest of the music sung by Leonora, excited the highest admiration. Mario delivered the first stanza of "Ah, che la morte," with extreme sweetness and taste, but in the second he strained, to display his power of voice, in such a manner as to injure the effect, though he sang with an overwhelming force, unapproachable by any other singer. Signor Stanzieri presided at the pianoforte with considerable taste and ability. The concert was highly successful, but we hope this result will not encourage the directors in future to pay so little regard to the *ensemble*.

BURY (Lancashire).—The cheap concerts which last season gave so much amusement and gratification, have been again resumed, under the title of the Bury Choral Concerts. Mr. J. M. Wike and a few of his own personal friends take the entire management and responsibility of the scheme, which we sincerely trust will prove entirely successful. The first concert of the season took place in the Athenaeum Hall on Tuesday evening, when the principal vocalists were Miss Whitham, Messrs. Edmondson, Slater, and Henry Phillips, together with a chorus of thirty-two voices, Mr. D. W. Banks acting as conductor. Miss Whitham, who has a powerful soprano voice, exerted herself too much, and at times her auditors were more amused than pleased at her enthusiastic sudden bursts and airy flights. Animation and expression are, of course, two essentials in singing, but they must not be abused. Mr. Edmondson, of Stockport, possesses a delicious alto voice, and Mr. Slater a light and clear tenor. Both gentlemen acquitted themselves most satisfactorily in the concerted pieces. In their solos they were not so fortunate, Mr. Slater being particularly tame and expressionless. His rendering of "Sally in our alley" was the most stupid affair we have heard for a long time. Mr. Edmondson was more successful in Molique's charming song, "When the moon is brightly shining," and deserved more applause than he obtained. We would advise both these gentlemen to keep aloof from singing solos in public or else they will most assuredly get no sympathy from a discerning musical audience. The veteran Mr. Henry Phillips was a host in himself and certainly was the bright particular star of the evening. It almost grieves one to see our English basso appearing in public at his time of life, but it is really astonishing how he keeps and manages his voice. The amount of energy he threw into "The Arrethusa," by Shield, was perfectly wonderful, and he was, in consequence, cruelly rewarded with an encore! Why are not people satisfied with the contents of the programme, without demanding pieces to be renewed, some of which require all the energy that

a singer possesses? The absurd system of encoring is a positive robbery, and the sooner it is put down, the sooner the vocalist will be assured that applause will only arise from a true appreciation of what has been listened to with feelings of sincere gratification. The Chorus, on the whole, sang creditably, and repeated Sir H. Bishop's arrangement of "Come o'er the brook" after a very small amount of encouragement. The concert terminated with a duett and chorus from *Don Giovanni*, which was encored and foolishly repeated while the people were leaving the hall. Mr. Banks accompanied with his usual taste and ability, and proved himself well up to his post.

THE PARISH CHURCH ORGAN has been very recently enlarged and improved by Mr. Wrigley, of Rochdale. We hope shortly to give full description of the instrument, which, although not large, is considered a very fine one.

THE CHURCH VOCAL CLASS, established last year by Mr. Edward J. Spark, will resume its duties on October 6th, in the Holy Trinity Church School, the Choristers' Singing Room not having been found adequately large for the number of members joining. The class is under the especial patronage of the clergy of the town, and the Rev. Canon Hornby has consented to become president. The meetings last season gave much satisfaction, and the class is very likely to be permanently established.

DOVER.—The first half-yearly meeting of the Choral Classes, formed under the direction of Mr. Edwin Barnes, was held at the Wellington-rooms on Friday evening, the 11th instant. The audience was very select; the tickets (three hundred in number) being issued to members only.

The pieces most worthy of remark in the first part of the programme were "May Day," by Müller; "The Spinning Wheel," by Wilhem (executed with the greatest precision); and the song in two parts, "First gently let us glide."

In the second part all the pieces were well rendered. The familiar but beautiful Elegy, by Dr. Callcott, "Forgive, blest shade;" "I will magnify thee, O God," by Hullah; "Evening Song" (Wilhem); and the anthem, "Praise the lord," were all encored, and certainly well deserved the compliment. The two examples of psalmody—the 149th Psalm, to that glorious old tune "Hanover," and the hymn, "Give to us peace"—afforded decided evidence that it would not be difficult to improve the singing in our various churches and chapels, if only set about in the right way.

We congratulate Mr. Barnes on the result of his first half-year's labours among the amateurs of Dover: if this is the way the choral classes are to be carried on, they have our warmest wishes for their success. We learn that the number of members is upwards of 120; and that those assisting at the performance in question had never enjoyed the advantage of a rehearsal together—a fact which speaks volumes for the care and attention bestowed by their conductor. We see no reason why we should not have a choir of 220 well-trained voices to greet us at the next half-yearly meeting: that would be a noble chorus for our town-hall, and would only be keeping pace with much smaller places than Dover. And if the larger employers will only make known this movement among their workpeople, affording them a little facility for attendance at the classes during the ensuing winter, we have no doubt but that the wishes of the committee will be realised by the formation of a Choral Society, and thus place the cultivation of music on a more permanent footing than it has before held in Dover.—(Dover Telegraph.)

KILMARNOCK.—On the 16th instant, the concert under the auspices of the Kilmarnock Abstainers' Union, came off in the George Inn Hall. The several artistes sung with spirit, and were enthusiastically received. The Misses Wells' duetts were charming; "We come to thee, Savoy" and "I know a bank" were rapturously encored. Mr. Gough, who has before delighted a Kilmarnock audience, sang "The Wolf," and "They say that I but dream, love." He possesses a rich, deep-toned, massive voice. Miss Evans and Mr. Williams were both humorous, and well applauded. The pianist also contributed very materially to the evening's pleasure, by his judicious accompaniments. The performances did not meet with such an encouraging house as they were entitled to; but should a concert of the same nature again take place, it is to be sincerely trusted it will meet with a crowded audience.

MANCHESTER.—The most covetous of entrepreneurs must have been surely satisfied with the results of the announcements for the

two grand concerts given on the Wednesday and Saturday of last week, monster audiences having assembled to listen to the efforts of the artistes engaged.

Sorry were we to learn that the appearance of Madame Grisi was prevented by a domestic bereavement, this regret being further rendered important by the inability of Herr Formes to fulfil his engagement consequent upon serious indisposition. However, the large audience took the disappointments in the right spirit, and after some little time all the arrangements seemed to give entire satisfaction, Mesdames Gassier and Alboni, Signori Mario and Stanzieri, and our old favourite, J. L. Hatton, being evidently bent upon doing their best to please, in which desire they succeeded admirably, numerous encores being accorded to them during the evening. The audience must have numbered nearly 3500 persons. On Saturday evening another bumping house assembled, and, if we may judge from the fact that there were nine encores (covetous John Bull!) out of a programme of fourteen pieces, it is pretty evident that there was no lack of gratification on the occasion. Signor Mario had to do triple duty, for, having sung Hatton's very pleasant ditty, "Come, love, with me," he was called upon to repeat it, when *Il Signor* substituted "Good-bye, Sweetheart," thus bringing out a furious encore, and "Com' è gentil" being commenced in answer to this call, a furious storm of applause interrupted the performance, and it was some time ere the vocalist was permitted to proceed. Of the efforts of the ladies, we may remark, that Madame Gassier was thought to be greatly improved in style since her first appearance here some few years since, albeit that she still retains all the wondrous flexibility so peculiarly her own. Madame Alboni's rich, luscious contralto was the theme of universal admiration, while Signor Dragone—a gentleman new to us—evidenced the possession of a charming baritone organ, which he managed with evidently artistic skill. Of course, the ever-popular J. L. Hatton walked off with a large meed of applause. Altogether, the concerts gave great satisfaction despite the non-appearance of Madame Grisi and Herr Formes.

The "Monday Evening Concerts" were resumed here on the 21st instant, and on the whole the results may be pronounced a comparatively satisfactory commencement of the "seventh series" of these "concerts for the people." The vocalists engaged were the Misses Walker and Newbound, of Leeds; Messrs. Suchet Champion and Delavanti, with Mr. D. W. Banks as conductor, and Mr. Henry Walker at the organ.

During the progress of the past season, viz., the "sixth series," it was to our especial surprise that we were called upon to frequently remark the absence of many of the local celebrities from these concerts. Surely the management must have forsaken the engagement of any of the host of lady vocalists, of which Manchester has certainly no cause or reason to be ashamed, or the fact of there being so large a number of highly qualified members of the musical profession, is unknown to the "powers that be," as regards those popular gatherings. We trust that we shall, during the present season, have frequent opportunities of remarking a palpable improvement in the management in this respect.

The musical season here has now, we may say, fairly "set in." Charles Halle has announced a pianoforte recital for the 25th. The directors of the Concert hall announce a dress concert for the 8th of October, and a choral concert is fixed for October 2nd. These, in addition to the English opera at the Theatre Royal, we think, will furnish sufficient attraction for lovers of music.

READING.—The choir of St. Mary's Church gave a public performance on Monday, the 14th instant, at the new Hall, under the direction of Mr. Dawson, the organist. The programme included anthems by Hummel, Kent, Hayes, Novello, Mozart, and Farrant, with organ movements from the works of Handel, Mozart, Rossini, and Mendelssohn. One of the most pleasing *moreaux* was the duett for two trebles in Kent's anthem, "Hear my prayer," which was beautifully sung by two of the boys. The organ at this Hall is small, but effective. Its powers were fully developed by Mr. Dawson, in a movement by Mendelssohn.

The Choral Society (late) of this town is broken up for want of support!

SCARBOROUGH.—PROMENADE CONCERTS.—The visitors to this fashionable watering-place have reason to congratulate themselves upon the liberal supply of choice and well-executed music with which they are provided while sojourning for awhile far from the bustle of cities and apart from the usual centres of musical excellence.

From an early hour in the day to sunset Pritchard's matchless band is to be heard, gathering a select audience at various points in the town, to listen to the latest novelties of the season, and the favorite melodies of the *Traviata*, the *Trovatore*, and the *Sonnambula*, mingle with the no less beautiful national airs of England, Scotland, and Ireland, and elicit the unqualified applause of delighted thousands. To supply a continued source of enjoyment in this respect, Mr. C. P. Wickett has organized a series of grand concerts at the Spa Saloon, and here, on Tuesday and Friday evenings, at the moderate charge of one shilling, the musical public can make acquaintance with the classical compositions of Mozart, Weber, and Beethoven, as well as renew their memory of the choicest compositions of our own day and the works of our own native artists. Mr. Wickett, with a laudable desire to provide continual novelties for his supporters, has just concluded an engagement with a tenor singer of great promise, Herr Jahns. This gentleman made his *début* before a Scarborough audience on Tuesday evening last, and, if we may judge by the enthusiastic manner in which he was received, he will prove a valuable accession to the other attractions of the Spa Saloon Concerts. He possesses a baritone of considerable power and flexibility, and enunciates with amazing spirit and force the *Lieder* of his country. His rendering of a patriotic Hungarian song of his own composition drew down a storm of applause, and his singing of the famous *scena* and *aria* from *Der Freischütz*, "Through the forest," elicited an equally warm expression of approbation. We would beg to make one suggestion to the conductor, and that is, that he should somewhat tame down the power of his brass instruments, which, though admirably played, were rather too loud in comparison with the limited character of the violin party.

WORTHING.—On the 15th inst. Mr. Messiter gave morning and evening concerts at the Town-hall, assisted by the following vocalists:—Mrs. Clare Hepworth, Mrs. Paget, Mr. Montem Smith, and Mr. Thomas. Mr. Messiter shared the conducting with Mr. F. Goodban, and, in the evening concert, played one of Beethoven's sonatas, and a fantasia by Kuhe. Mr. Mitchell presided at the harmonium. For the morning's performance Handel's *Judas Maccabeus* was chosen. The evening programme was a miscellaneous selection, and contained some superior music, which was excellently interpreted by the talented vocalists engaged.

ORGAN.

NEW ORGAN STOP.—A patent has just been taken out by Mr. W. Akerman, of Bridgewater, for a new stop, called the *tubaphone*. It has tin pipes shaped like a French horn, and the reed is placed at the opening, on the principle of the harmonium vibrators. The tone is excellent: and we think that where space is a consideration, and where large reed pipes would not have free vent, the *tubaphone*, which will produce a 32-feet tone, and is only two feet long, will be found extremely useful and will give satisfaction. An organ is at present being built at Gothurst, near Bridgewater, having this stop in it. When complete, we will give a full description.

In the little village church of Stogursey, Somerset, there is a very powerful organ of thirty through stops, with swell and separate pedal organ. This splendid instrument, which was the gift of Sir Peregrine Acland, Bart., has just been restored and regulated.

Foreign.

CHALONS.—On Monday evening last the Zouaves at the Camp of Châlons got up a very amusing performance, representing an Arab wedding, the part of the bride by a Zouave, in appropriate costume. A vast square, in the centre and at the four corners of which burnt bivouac fires, served for a theatre. At one of its extremities was pitched an Arab tent, around which stood Bedouins, in white burnouses. The stage was lighted with numerous lanterns. Benches and chairs were placed on one side of the square for the officers. The performance had not long commenced when the Emperor arrived with his staff. His Majesty and the Generals who accompanied him took seats, and the performance continued. During the first act the feast of betrothal

was represented. Arab mendicants came to beg, and to solicit fragments from the table. After the banquet, the Arabs smoked and played at games of chance. Two negro Arabs disputed in a most grotesque manner. They were on the point of coming to blows when the master of the house separated them by the application of a cudgel. After this episode came the procession by torchlight. The bride was conducted from her house to that of the bridegroom, and seated with her companions on carpets around the fire in the centre of the square. Then came great rejoicings, wrestlings, dangerous leaps, and tricks by clowns, usual at such a ceremony. The bride took her part in the dance, and indulged in the strangest contortions and most grotesque *entrechats*, accompanied by discordant screams and by the beating of drums and tambourines and shrill notes of a little Arab pipe. The wedding amusements terminated, the bride was conducted in great state to her husband, who was waiting for her under the tent. Just then the Emperor rose to depart. Thereupon the Bedouins, suddenly snatching up the lanterns, hurried to escort his Majesty to his head-quarters. This unexpected move caused no little surprise and some enthusiasm, and pleasantly terminated the evening's amusement.

NEW YORK.—Mr. H. C. COOPER.—The friends of this eminent violinist will be pleased to learn that he has arrived in New York, where his first appearance was most successful, and gave promise of a brilliant career. Mr. Cooper made his *début* before the New Yorkers on the 17th of August, in the great hall of the Academy of Music, which is capable of seating 4000 persons. He was received with enthusiasm, and encored in everything he played. Miss Milner, who accompanies him as a vocalist, was likewise very successful. Mr. Cooper purposes, we believe, travelling southward, and returning to New York for the winter season.

LISBON.—Signor Beneventano is engaged for the coming season.

PARIS.—German opera has been in the ascendant at the Théâtre Lyrique. The director, M. Carvalho, has succeeded Oberon and *Der Freischütz* by the production of *Euryanthe*—now popular, by the way, at Vienna—the libretto having been prepared by M.M. St. Georges and Leuven. The principal singers are Madile Rey, Madile Borghèse, and M. Michon. The recitatives are omitted. The celebrated “Invitation à la valse” is introduced as a piece of ballet music.

The Italian opera is likely to be most brilliant next season. Mario is engaged for seven months at 15,000*fr.* per month (£600). Giuglini was on the programme, but the manager, M. Calzado, has already engaged another tenor, of whom report speaks very favourably. Amongst the stars of the season will be Madile Steffanoni, who is now gathering laurels in Venice, as Leonora, in the *Trovatore*. Grisi will only make her appearance about two months before the close of the season. The contraltos are Alboni and Didié; the remainder of the staff will be composed of Graziani, Corsi, and Zucchini. There have been various reports about the appearance of Lablache; the fact is that Lablache was engaged for St. Petersburg, but owing to ill health he was obliged to cancel his engagement. This eminent artiste is now at Naples, and he has promised M. Calzado to play a few nights in Paris, if possible.

VIENNA.—A congress has just been held—one of dancing-masters! It was attended not only by all the principal masters of that city, but by delegations from Prague and Odessa. The object of it was to deliberate on the grave question of the introduction of new figures in dancing, and the congress, after much anxious reflection, came to the resolution of adopting a new quadrille, invented by a dancing-master of Prague, of the name of Eichler.

CORRESPONDENCE.

THE LEEDS TOWN-HALL ORGAN.
TO THE EDITOR OF THE "MUSICAL GAZETTE."

Sir,—By some misadventure I saw your paper containing Mr. Willis's letter on too late a day last week to think of answering it. Will you kindly now afford me the space necessary for a reply to such points as seem to need it?

I and my coadjutor, Mr. Spark, can perfectly understand, and make all due allowance for, Mr. Willis's feelings of disappointment in the business of the Leeds Town-hall organ. That he should be vexed at his defeat is perfectly natural. That he should think his plan far superior to ours is, also, perhaps, quite as natural. It is an unhappy attribute of this species of competition—we have seen something of it lately in the

architectural tournament in Westminster Hall—that non-success, working on the frailties of human nature, so commonly sets a man to thinking himself wronged, and to mentally charging his judges with every conceivable species of motive except the real one. No doubt, had Mr. Willis's plan been selected in preference to ours, we should have felt disappointed. Probably, we might have thought the committee had overlooked, or, perhaps, not comprehended, some of those points in our scheme on which we had relied:—nay, we *might*, perhaps, have gone the length of thinking they had made a total “mistake.” But, certainly, we should not have given these thoughts public utterance. Most positively, neither jointly nor separately, should we have committed ourselves to an arrogant, egotistical, and dishonest letter, such as Mr. Willis has written. It would not have needed a moment's thought to show either of us that the first stroke of the pen, so directed, would have been, indeed, “down stroke” to whatever little of dignity or position we might have possessed.

This letter, however, such as it is, compels us—(and I, who am now pen in hand, have, believe me Sir, no appetite for the task)—to answer it. And first, then, as to preliminaries:—Mr. Spark and I have, at present, no symptoms of mental depression consequent on Mr. Willis's sneer at us as “professors.” Whatever of ignominy may be implied in the term we must, of course, endure, as best we may, in company with many much abler men. It might not, meanwhile, be unwholesome for Mr. Willis to remember that he is indebted for his present position as an organ-builder (whatever the world may decide that to be) entirely to a “professor;” and, further, to consider whether by conciliating or sneering at professional men, he takes the shorter road to prosperity. Next, and just in the same complimentary vein, Mr. Willis proceeds to tell your readers that “years ago” he had been informed that “Messrs. Smart and Spark were trying their best to have the management of the whole thing,” &c., &c. Now, taking this statement with merely its natural meaning, for once Mr. Willis is right. Much more than three years since, Mr. Spark and I, having reason to believe that our proposals would receive attention, forwarded to the Leeds Town-hall committee a specification, accompanied by complete drawings, of a much larger and more costly organ than that now in progress; and, having been at all this trouble, we certainly took as much pains as most other people would have done to induce the committee to adopt our views. When, however, for various reasons, this course was deemed impracticable, and the committee resolved to advertise for plans, we prepared, entirely new ones, sent them in in accordance with the terms of the advertisement, and from thence onwards took no further step in the matter. In the first period of the business, then, we did only what we had the clearest possible right to do; in the second we did that which, as conscientious men, we were bound to do; and, on the whole, our line of action has been simply that which would have been followed by any other persons similarly circumstanced, even Mr. Willis himself—but no, it would be but a meagre compliment to the prodigious energy of that gentleman's self-esteem to suppose that he, so placed, would have done only what we did.

Mr. Willis's letter bristles all over with aspersions of the sub-committee, by whom the plans were chosen. First, it is their ability, next, their honesty, which is assailed; the whole *animus* of the onslaught manifestly being that they did not select Mr. Willis's design. It is no part of my duty to defend the committee from attacks of this kind. Both their ability and honour are far too widely appreciated to need any champion here or elsewhere. But as Mr. Willis has pointedly denounced their incompetence, and once, more especially, with regard to some of the mechanical arrangements of his scheme, I think it but kind—lest he should further commit himself on this subject—to inform him that each of the three gentlemen forming this sub-committee must necessarily, from the circumstances of his calling and position, be possessed of an amount of mechanical experience to which it would be the height of absurdity to compare any claims Mr. Willis may have in this way. As to any unfairness in the decision, I venture to suggest to Mr. Willis that such charges of foul play are rather dangerous missiles—somewhat apt to explode in their projector's hands. The conduct of the committee in this respect is, naturally, above all suspicion; and I trust that no ground exists for imputing unfairness in any other quarter. But if any one of the contending parties has attempted any underhand proceeding—any little manœuvre which the circumstances of a competition might suggest to an unscrupulous mind—such, for instance, as endeavouring to force himself into personal communication with the committee, or adopting some transparent artifice to reveal his identity in connexion with his plans—I say, Sir, if any such things have been attempted, the committee must, of course, know the fact, and I trust will be induced to give Mr. Willis the necessary information should he require it.

Mr. Willis roundly asserts his plan to be much superior to ours; and I—whatever I might otherwise have thought—are now (thanks to Mr. Willis's courtesy in publishing his scheme which I should not otherwise have seen) entirely convinced that our plan is very much superior to his. But I am not going to argue the point with Mr. Willis—I don't feel that I am in any way called upon to defend our plan, and I have certainly no inclination to attack his. Indeed, were it not for one

sentence in his letter, I should certainly not have thought it needed, or more properly, deserved, a reply at all. After concluding his summary of the stops, &c., in both plans, Mr. Willis thus recommends :—“The foregoing is a synopsis of both plans, fairly given.” Now—over and above the insufferable assumption displayed throughout his letter—I have to complain that the “synopsis of both plans” is very much the reverse of “fairly given.” In his statement of the great organ, for instance, he wholly passes over (except by a mere enumeration farther on) two somewhat important contrivances, by one of which the “back great organ” can be instantaneously detached from the great organ clavier, while, by the other, in addition to this separation from its own clavier, the back great organ is coupled to the swell keys ; and, in over-passing these, he keeps out of view both the paramount motive for thus dividing the great organ into two large and dissimilar masses, and the variety of effects which such a division suggests. Moreover, it is evident, from the peculiar grouping of his stops, and from his use of the term “front organ,” that Mr. Willis intends it shall be supposed that a similar arrangement is provided for in his great organ ; meanwhile, a mere perusal of his list of stops is quite sufficient to satisfy me that until he had seen our plan, no such idea had crossed his imagination. Again, in his list of “couplers,” occurs something that seems wholly mysterious. Opposite the numbers 10, 11, 12, 13, stand the words “provision for octave couplers, if necessary ;” and I confess I am unable to account for this strange apparition except on one of two suppositions. Either these four numerals formed no part of his original design and were added, as so much make-weight, after seeing our plans, or else Mr. Willis was so extremely undecided as to what ought or ought not with propriety to find place in a scheme for a grand concert-organ, that he left himself a *locus penitentiae* in the shape of “provision” for such important things as octave couplers *in case they should be required!* Furthermore, Mr. Willis dismisses the four composition pedals in our plan with the cursory sentence, “The combinations produced by these four pedals shall be susceptible of various changes to be hereafter more particularly described”—leaving your readers to infer, I presume, that these said “changes” were mere figments of our brain, not yet advanced even to the solidity which pen and pencil could confer on them. He ought, however—considering the frequent occurrence in his own plan of such phrases as, “All properly demonstrated,” “all completely demonstrated on the plans and sections,” &c.—to have stated that he had merely quoted a preliminary item in our specification, and that immediately following is a full description of how these changes are to be effected, accompanied by complete drawings wherein the necessary mechanism is, also, “all properly demonstrated.” Considering, also, how eloquent Mr. Willis is on the subject of his “combination pistons,” “cylindrical valves,” and other patent contrivances, it might not have been amiss if he had spared a few more lines to poor people like us, who have not purchased her Majesty’s gracious protection, merely to state that each of these four composition pedals is susceptible of *three* changes of combination by a most simple adjustment at the performer’s command while sitting at the keys ; and, moreover, that all these four pedals will act on the great and pedal organ at once, or on the great, pedal, and swell organs simultaneously, or on the swell organ alone, at the performer’s discretion ;—the “how” of all this being “completely demonstrated on the plans and sections.” In Mr. Willis’s account of his “patent combination pistons”—(how, by the way, these useful appendages have come to be called “pistons” baffles all my acquaintance with technology—but Mr. Willis is fond of hard words)—he states them to be “capable of recombination, by a most simple process, in a few minutes.” Is this, or is it not, an afterthought suggested by an inspection of our plans ? Will Mr. Willis lay his hand on his heart and declare,—or, what is more to the purpose, will his specification and drawings “demonstrate,” that this change of composition, and the way of doing it, are fully set forth, or even hinted at, in his original design ? Lastly, as to matters of this sort, opposite to what he is pleased to term our “solo accessories,” Mr. Willis tabulates six of his “patent combination pistons,” capable, he states, of “producing *these* or any required effects.” On this, I can merely state that no one can know better than Mr. Willis the amount of misrepresentation, to use a mild phrase, contained in these words. No one knows better than Mr. Willis that his “combination pistons,” acting on the slides of his solo organ, *cannot* produce any effects at all comparable to those in our solo organ, resulting from the power of playing certain specified 8-foot stops in octaves and double octaves to each other while merely striking single notes on the clavier. It is lamentable, I think, to find an artist of reputed talent condescending to such a *suggestio falsi* merely to avoid the admission that, for once, he had seen a mechanical arrangement undreamed of in his speculations.

Passing by some minor matters, I next find Mr. Willis putting the following six-rank query :—“In a grand organ, such as this, are not the following features of great importance :—

“1st. A 32-foot open wood stop on the pedal ?

“2nd. A 32-foot posaune of 32-feet length ?

“3rd. A 16-foot perfect metal stop in the swell ?

“4th. A 16-foot perfect metal stop in the choir ?

“5th. Vox angelica, of two ranks, undulatory ?

“6th. A 32-foot open metal stop on great organ, the lowest octave CCCC to CCC being, for the sake of economy, of closed wood ?”

I will reply on all these points to the best of my judgment. 1st. No :—the 32-foot pitch is the *double diapason* of the pedal organ, and I think the amount of 32-feet work in our plan abundantly sufficient for its purpose. Were it proposable that any amount of authority would weigh against Mr. Willis’s opinions, I might quote at least ten first-class organs having the arrangement we have adopted, for one that adds to this the 32-feet open wood stop. 2nd. No : the free is, in every respect, preferable to the percussivereed, for a stop descending to the 32-feet note. Our selection of it has not been governed by any considerations of mere economy. The free-reed is as costly and far more troublesome to make than the other variety,—as Mr. Willis will discover should he try the experiment. 3rd. No, if it be intended to supplant the bourdon of the same pitch. Where there is but one double flue-stop on the swell manual, *that* should, in my judgment, invariably be a bourdon, and for reasons totally unconnected with the cost. 4th. Yes, where there is plenty of money to work with ;—No, in the case of the Leeds Town-hall organ. 5th. I believe I was the first person who imported the *voix céleste*, “undulatory,” into this country, and may, therefore, perhaps, claim at least as much experience in its use as Mr. Willis. Acting on my judgment, we decided this stop not to be essential in the present case. And 6th. No, most certainly : and as one reason might be cited the fact that an organ usually spoken of by Mr. Willis as the finest in the world, namely, that at St. George’s Hall, Liverpool, does not contain this stop. But, over and above this cogent argument, I have heard the effect of this stop in two or three continental organs, and am entirely convinced that it is inadmissible except in very large churches and when employed on very large church-music. In a concert-room organ it would be wholly and ludicrously out of place.

While admiring the spirit and patriotism with which Mr. Willis so largely contributes to the public revenue, *via* the patent-office, he really must excuse my declining to accompany him through that long glorification of his protected inventions with which his letter terminates. I can only say that there are dozens of much finer organs than Mr. Willis has yet built, or is likely to build—at least, until the fever of his self-esteem meets some abatement—which do not contain any of these marvels of applied science, and really seem none the worse for their absence.

As to that form of the pneumatic apparatus which Mr. Willis condemns as oracularly as if he had chambers in Great George-street, Westminster, I need merely remark that experience is completely against him. Several organs might be mentioned in which a similar construction has been at work for periods varying from one to two years, with the most eminently satisfactory result. Furthermore, Mr. Willis is entirely mistaken in supposing that there is no alternative between the use of his “patent throttle-valve” and putting up with a noise “which under that parabolic surface”—(said surface, by the way, is *not* parabolic—but then, again, Mr. Willis is fond of hard words)—will be intolerable. He is, fortunately, not *quite* an exhaustive inventor, and will find that the desirable quietness can be attained without invading any of his patent-rights.

I see no merit in Mr. Willis’s boast that he can cram his organ into a space less, by two hundred feet, than that allotted to ours. My decided opinion, founded on the common sense of the matter and backed by all the best English and foreign practice, is that our plan does not occupy a single square foot of space more than is necessary for proper and convenient distribution.

There is a creditable touch of sympathy about the way in which Mr. Willis anticipates the woes of the Leeds people, *quod* the spoiling of “their beautiful corridor behind the organ,” and their loss of his “patent double-action hydraulic engine.” But I may, perhaps, relieve his distress by explaining to him, firstly, that he must have misunderstood our drawings, or he would have seen that the main bellows and their apparatus are to be placed in a vacant space above the ceiling of, and are therefore quite harmless to, the aforesaid “beautiful corridor ;” and secondly, that it is intended to work these bellows by the hydraulic engine invented by Mr. David Joy, which is also “patent,” and also “double action.” As Mr. David Joy is professionally an engineer and a man of known mechanical acquirement, I think the exchange, in this particular, may be safely quoted as by many points in favour of Leeds.

With regard to the closing paragraph of Mr. Willis’s letter, I can only say that the question as to the validity of his patent in the “crescendo and diminuendo pedals” will be discussed, at his pleasure, in its proper arena,—which is *certainly not* the valuable space of an art journal.

In conclusion, Sir, I must apologize for such an unusual trespass on your columns ; and I can do so with all the more sincerity, having resolved to take no further part in a controversy which, while it professes to discuss abstract questions, cannot, so far as I see, serve any other purpose than that of advertising Mr. Willis’s patents and pretensions.

September 17, 1857.

Your very obedient servant,

HENRY SMART.

[SEPTEMBER 26, 1857.]

TO THE EDITOR OF THE "MUSICAL GAZETTE."

DEAR SIR,—I must begin my letter with an apology, and proceed to say that, having been for so long a time silent, I fear I may have lost some portion of the facility with which it has occasionally been my wont to address you; however, the subject of my present communication may, perhaps, prove sufficiently exciting to again awaken my almost dormant letter-writing energies, and, therefore, to attack the matter in dispute at once.

One of our poets has jocosely said—

"Tis strange there should such difference be
Twixt tweedle-dum and tweedle-dee."

Howbeit, we find in one of your last numbers two very opposite views taken as regards the vexations question of the Leeds organ and its attendant circumstances; and I must here remark that it is usually considered to be an evidence of conscious weakness when any person resorts to petty personalities or vulgar abuse; hence, one of the letters you have inserted is too paltry a communication to induce other than contempt for its author, and it must have been only an act of editorial descension to give it the place in your valuable paper it so unworthily occupies. I cannot, however, help feeling that there are some remarks therein which require something more than a mere expression of supreme contempt—remarks as ridiculous as they are untrue; as malicious as they are unjust; and evidently as malevolently vindictive as the foul imagination of their slanderous writers could render them. There is, however, the consoling fact, that these envenomed breathings of this spiteful hybrid are as incapable of injuring the reputation of the parties against whom they are directed, as the equally evident fact is apparent, that the writer of the letter may (if he can,?) also read with advantage the fables of *Aesop*, amongst which he will find several that apply admirably to himself, as, for instance, that of "The Ass in the Lion's skin," and others. With merely repeating that the vulgar personalities contained in the letter signed "An Organist and a Professional Man" can only excite pity for the writer thereof, I at once, and entirely, dismiss the nauseous effusion, turning to one of a widely different character.

It will be perfectly clear to any careful peruser of the letter signed "A Professional Organist and a Hater of Humbug" that the author takes a very liberal, yet just, view of the question at issue. It is, of course, quite evident that there may—and probably ever will be—very different opinions existing as to the several merits and demerits of the plans in question, and it would be very unlikely indeed that any uniformity of idea could be arrived at on such a subject, since it must be quite a matter of taste, and, consequently, for speculative argument, as to whether this or that fancy or solo stop shall be best. But, when it comes to the question as to the positive "dignity" of tone and grandeur of effect requisite for a grand organ, there is little opportunity of establishing the assertion that Mr. Willis's plans are of an inferior character to those selected. As to the practice of grooving solo stops into or carrying them downwards, by stopped diapasons, &c., it is very properly remarked by your correspondent, "A Professional Organist" (who, by the way, is evidently not only a *professional*, but a *practical*, man), that few persons possessing good judgment would willingly exchange a well-constructed genuine diapason for any of the artificial depictions we so often meet with in the modern organs; and while admitting that a good stopped diapason is, in its way, really a very useful stop, I may not be supposed to admit that it ever *can* do substantial duty for its double length open superior.

As to whether the builders selected for the heavy task of erecting the Leeds organ are or are not, *par excellence*, the most eminently qualified for the duty they have undertaken, is, to a certain extent, a question of mere opinion, that may probably have a variety of supporters and opponents: however, one thing is quite clear, that they *have* had large experience, a most valuable circumstance, when the practicability of this or of that mechanical or other appliance is the point under consideration.

I will not attempt to assert that the plans furnished by Messrs. Smart and Spark are not generally tolerably good; but I certainly cannot admit that a matter of eighteen ranks of mixture-work on one clavier, can be pronounced other than excessive; but as it may be stated that it was not intended that *all* these harmonic registers should be used at once, this excess may be, to a certain extent, modified at the will of the performer.

Since the two plans have been already printed for our edification, would it not be better—if possible—to induce the several competitors to give the professional world the privilege of passing judgment upon *all* the specifications sent in? The musical public would then be in a position to compare the relative merits of each plan; and should there have been one or more equal with, or superior to, Mr. Willis's, let the author of such design have the credit justly due to his judgment and skill.

Probably this suggestion may be a matter of difficulty; it would be, however, certainly a matter of very considerable interest to organists generally, and specially so to your perhaps prolix and ever-noisy correspondent, who, as of yore, remains with all possible respect,

Your obedient servant,

IMPERFECT FIFTH.

Manchester, Sept. 24th.

TO THE EDITOR OF THE "MUSICAL GAZETTE."

SIR,—I have just seen your paper of the 12th inst., and cannot withhold an expression of my astonishment that any member of the musical profession should have written such an unwarrantable attack on Mr. Willis, with respect to the Leeds organ, as is the letter signed "An Organist and a Professional Man." I have read with the greatest attention Mr. Willis's letter, of which he complains, and cannot find in it one single expression to justify his censure.

The two specifications are placed side by side and speak for themselves, and whatever your angry correspondent may say or think, I feel persuaded that, in the opinion of the majority of the 'whole army' of the profession, Mr. Willis's plan is far superior to that by Messrs. Smart and Spark. To say nothing of the stops running throughout the compass of the manuals, of the presence of the 32-feet stop on the great organ, as well as two of that length on the pedal instead of only one, the Leeds organ will lack those magnificent inventions for which Mr. Willis is so deservedly celebrated, and without which no organ of the present day is complete. Their utility cannot be overrated, and the spirited builder ought to receive all praise for his great mechanical skill. Again, did "An Organist and a Professional Man" ever see the Wells organ? If so, he speaks *incorrectly* in charging Mr. Willis with a superabundance of "blue-looking lead metal" therein, seeing that the majority of the pipes are of the finest spotted material. If not, he had better abstain from speaking of that of which he is ignorant.

He speaks, too, of the weakness of Mr. Willis's mind, and of disgust at the impropriety of the style of Mr. Willis's letter. Let me tell him that many a professional man is thoroughly indignant at his own most objectionable epistle, indulging, as he does, in language quite unbecoming the position of "an organist and a professional man," and laying himself open to the charge of having quite forgotten himself as a gentleman.

Yours, very truly,
AN INDIGNANT PROFESSOR.

DR. STEPHEN ELVEY'S CANTICLES.

TO THE EDITOR OF THE "MUSICAL GAZETTE."

DEAR SIR,—In your paper of the 5th inst., when reviewing a work lately published ("The Canticles, &c., pointed for chanting," by Mr. Sewell), there is a mistake which I think should be rectified. You say that at St. George's Chapel, Windsor, the choristers pay no attention to the "pointing" of the Psalter, by Dr. Stephen Elvey, but that each one does so "in his own way."

I can assure you that the gentlemen of the choir of St. George's fully appreciate, and, as far as possible, try to further the views of Dr. Stephen Elvey, in the difficult task of "pointing" the poetry of "The sweet singer of Israel" for chanting, in a manner that is least repugnant to common sense; and that nothing is further from their intentions than to interfere with the uniformity of our Church, by substituting their own division of the Psalms in opposition to the recognized method of Dr. Stephen Elvey.

I remain,
Yours very truly,
DECANI.

36, High-street, Eton, September 21, 1857.

"Decani" sends us no card, but we have published his letter, considering that he writes on behalf of a body of persons (whose names, by the bye, could at once be ascertained). At the same time, we must be allowed to remark that we have at present but a *one-sided* reply to the charge of our reviewer. How about *Cantoris*? "Verily," says our reviewer, upon being shown the above epistle, "I must have been on the *Cantoris* side, when I have visited St. George's Chapel lately, for some of the divisions of the chanters and the pointing of the canticles did not agree."

OUR SCRAP BOOK.

—o—

RHYTHM.

Rhythm, in its general acceptation, is the proportion or fitness which certain parts bear to the whole. In music it signifies the difference of movement, resulting from the rapidity or the slowness, the length or the brevity, of the time.

Rhythm is divided by Aristides into three species: I. The rhythm of inanimate bodies, which arises from the just proportion of their several parts, as in a beautiful statue. II. The rhythm of motion, as in the dance, the measured tread of the march, or the attitudes in pantomime. III. The rhythm of the movements of the voice, or the relative duration of the sounds, in such proportion that they shall always produce agreeable effects. It is to this last division which we desire more particularly to draw attention.

Rhythm, applied to the voice, refers equally to speaking and to singing. It is to rhythm that we are indebted for the most

powerful effects of eloquence, and for the measured accent and graceful cadences of poetry. In music, however, rhythm applies more particularly to the value of notes, and is commonly called time. It is with a view to the proper understanding of this latter that we must refer to the rhythm of the ancients.

As the syllables of the Greek language had a more appreciable and determinate quantity and value than our own, and as the verse they sang was composed of a certain number of feet which made those syllables long or short in their different combinations, the rhythm of their songs regularly accorded with the step of their march. Thus it was that they divided it into two beats—the one struck, the other raised; but they counted three, four, and even more, according to the different descriptions of time. These descriptions of time were the equal, which they termed dactylic, where the rhythm was divided into two equal parts; the double trochaic, or iambic, in which the duration of one of the two beats was double that of the other; the sesquialtern, which they also termed peonic, in which the duration of one of the two beats was, in comparison with the other, as 3 to 2; and the epitrite, where the duration of the two beats was as 3 to 4.

The time of these rhythms was susceptible of more or less slowness by a greater or less number of long or short syllables or notes, according to the movement; and in this sense could receive even so many as eight different degrees of movement by the number of the syllables of which it was composed. But the two beats they always preserved: the duration being determined by the species of the rhythm.

Besides that, the movement and the measure of the syllables—and, consequently, of the time and of the rhythm which resulted from them—was susceptible of acceleration or retardation at the will of the poet, according to the expression of the words and the character of the passions which he desired to portray. And from these two means combined arose the numberless modifications to be found in movements of the same rhythm, and which are only bounded by the finite perceptions of the ear.

There are three other species of rhythm found in their poetry, —the simple, which admitted only one sort of feet; the compound, which admitted of two or many kinds of feet; and the mixed, which resolved itself in two or many rhythms, equal or unequal, according to the different combinations of which it was susceptible.

Another source of variety in rhythm was the difference of step or successions of the same rhythm, according to the intermixture of the different styles of verse. The rhythm might be uniformly equal, that is to say, the beats would be always equal, as in hexameter, pentameter, or anapaestic verse; or always unequal, as in iambic; or mixed, that is to say, of equal and unequal feet, as in choriambic, &c. But in all these cases, the rhythms, though alike and equal, might, as we have said, be very different in celebrity, according to the nature of the feet. Thus of two rhythms of the same species, the one of two spondees, the other of two pyrrhics, the first would have been double the length of the latter.

The rests also found in ancient rhythms were not as ours—to keep silent one part of the movement, or to give a certain character to the song—but only to fill up the measure.

With regard to time, without doubt they were acquainted with it, since they had a word to express it. The practice must, however, have been very rare amongst them, as we may infer from the nature of their rhythm, which was nothing more than the expression of the measure and the harmony of their verse. It does not appear, either, that they practised trills, syncopations, or precise time, at least we may gather that their instruments were by no means in concert when accompanying the voice. But of this latter we have met with no authority which may be fully relied upon.

Vossius, in his book, "De Poëmatum cantu et viribus Rythmi," praises the rhythm of the ancients, and attributes to it all the dramatic power of ancient music. He says that a loose rhythm like our own, which does not impress the mind with an image corresponding with the words, can have but a very feeble effect; and the ancient poetic numbers had not been invented but for the very end which we have neglected. It follows, therefore, that modern languages and poetry are less suited to music, and that we shall not have good vocal music until we reform our language, and until we form our verse in the same manner as the ancients: by the quantity and measure of the feet, prescribing for ever the barbarous invention of rhyme. "Our verse," says he, "is founded precisely as though we had only one description of

feet, in the same manner as in our poetry only one rhythm; and that in writing our verses we make them consist of a certain number of syllables, without troubling ourselves about their meaning. This is surely queer stuff for music!"

A perfect understanding of rhythm is one of the greatest essentials to the musician, and is, above everything, important in imitative and dramatic composition. Without rhythm, melody is nothing; with it, the most inferior rises in importance, as we may feel by the effect of drums. But from whence come those impressions which we see produced by harmonious periods? What is that principle by which the variations of rhythm affect the soul and are able to arouse the passions and sentiments? Ask the metaphysician. All that we can here explain is that, as melody takes its character from the "accent" of language, rhythm takes its character from its prosody, and, therefore, acts as the image of speech. Certain emotions, however, have in their very nature a rhythmical as well as a melodious character, altogether independent of language. For instance, sorrow, which moves with slow and equal steps, is expressed in low, soft, and measured tones; joy, on the contrary, which exhibits itself in leaping and increased vitality, is expressed by sharp, intense, and rapidly-flowing tones. In all the other passions may be observed a peculiar character, but their imagery is more difficult to exemplify, because the greater number of these passions are compound, and participate more or less of the two former.

A SON OF ADAM.

At the period when the fame-bestowing pen of Walter Scott was dragging from obscurity incidents and names almost unknown—certainly till he came most of them "unhonoured and unsung"—it was my good fortune to have communicated to myself, by an unquestionable authority, the origin of a cognomen now of world-wide celebrity, no less than grateful and almost proverbial reference.

Rob Roy M'Gregor, however time and place may give complexion to pursuit and character, is not to be confounded with the sheep-stealing community of a county assize of the present day. He lived at a period when noble chiefs crossed borders, and a few hundred head of cattle was never thought derogatory on the return of the (sometimes) noble leader of the foray. The M'Gregor's adhesion to the royal family of his nation had never been weakened by its misfortunes or reverses; and it was not the malefactions of the cattle-lifter which induced the Hanoverian sovereign's government to issue an edict pronouncing death on the gibbet as the fate of all who, after the date of the proclamation, should answer to the name of M'Gregor. The Duke of Argyll was a near neighbour to the clan, and was a strong adherent to the new dynasty, as may yet be seen in the Hanoverian white horse, now to be seen on helmet, cap, and colours of the justly renowned "Scots Greys," raised by the then head of the Campbells, the subsequent Duke of Argyll, in support of the Elector of Hanover, in whose shield it is rampant. In the dilemma this created, the alternative of novel appellative or freedom to swing, however vexatious, was speedily determined, and the greater portion of the M'Gregors—the Rob Roy himself included—amalgamated with their potent neighbour, the Campbell. "Now," observed my honoured communicant, "my grandfather said that no Hanoverian rat should ever claim him as even a nominal clansman; and if a white horse gallop over was to be the lot of all existing Highlanders, it would be folly to join any clan. What was the result? After a stiff Gaelic anathema, my grandfather resolved to stand sponsor to himself and progeny *in futuro*, by laying down the style of Adam M'Gregor," and taking up that of Adam* "M'Adam," observing that "were his father alive he would not object to it, and most assuredly would not deny it." This was told me by Mr., afterward Sir James, M'Adam, the great master of our public ways.—(From anecdotes personally collected by C. C.)

CERVETTI AND A RUFFIAN.—Cervetti, the violoncello performer, once so well known at the theatre by the prodigious protuberance of his proboscis, and nick-name of *nosey*, one night during his performance in the orchestra received a violent blow from a potato, thrown at him from the upper gallery. The moment the piece was concluded, in the performance of which he was assisting, he ran up into that part of the house, and

* "Mac," son of.

inquired who it was that had so insulted him, when the man being pointed out, Cervetti seized him by the collar, dragged him into the passage, and gave him a severe beating. Some years afterwards, returning from a ride, he met near Paddington a cavalcade on its way to Tyburn, with one malefactor. The convict, on seeing him, immediately cried out, "Nosey! nosey!" Cervetti, astonished at the salute (familiar as it was to his ear), from such a quarter, rode up to the cart, when he recognised, in the unfortunate culprit, the very fellow who had thrown the potato at him. In a tone of contrition, the man said that, being in the point of leaving this world, he wished to die in peace with all mankind; declared that he heartily forgave him for the drubbing he formerly received from him in the playhouse; and then added, "Now, Nosey, I shall die in peace."—*Music and Musicians.*

THE AERONAUT AND THE FARMER.—On Monday evening last Mr. Henry Coxwell ascended from the Royal Grecian, City-road, and was accompanied by the proprietor, Mr. B. O. Conquest, and Mr. John Allan. The Tavistock started in splended style, and after a pleasant aerial sail, made a favourable descent in a grass field near Barnet. Pleased with so eligible a spot for emptying the balloon, Mr. Coxwell courteously addressed the proprietor of the ground, and asked him to take a glass of champagne, fresh from the "Isle of Sky." "No" said the farmer, "I want money; hang your wine." "What for?" inquired the aeronaut. "What for?" repeated the farmer, "for damages

Do you think a lot of people can come together in my field without doing me damage? I want to be paid." Mr. Coxwell here protested against the demand, stating that the proper course would be to prove damage, and not to imagine it. "Never mind," said the obdurate farmer, "I want 2l." "Then tell you candidly," said Mr. Coxwell, "you won't get 2d." At the same time Mr. Conquest was requested to argue the matter in a business-like spirit; but the farmer neither wanted wine nor civility. Mr. Coxwell unexpectedly slipped cable, leaving the extortionate farmer in utter astonishment, surrounded by a mob brimful of amusement, at the unceremonious "good night" of the aeronaut, as he doffed his cap, and bounded away towards St. Albans. The second descent took place at Tittenhanger, under more agreeable circumstances.

THE INFLUENCE OF MUSIC ON THE KAFFIRS.—While we were conferring with Umbella, my wife, surrounded by Kaffir women and children, went into the chapel; and, bidding them sit down quietly, she played solemn tunes on the harmonium we had brought with us, they sitting like things entranced, with earnest faces and motionless limbs, evidently showing that sacred music might become a powerful instrument in influencing and softening them. I heard afterwards that one Kaffir said, "Where there was music, there could be no war;" and another listening one Sunday outside the chapel, thought that "Heaven must be there;" and another, a very bad fellow, said that he "could almost have cried."—*Porter's Memoirs of Bishop Armstrong.*

Exhibitions, &c.

(Continued.)

ROYAL COLOSSEUM, Open Daily.—Admission, One Shilling.—Under the management of Dr. Bachofner, F.C.S.—Patrons, Her Majesty the Queen, and H.R.H. the Prince Consort.

Great success of the new Musical and Pictorial Entertainment entitled *An Hour at the Antipodes*, by Mr. George Buckland.

Morning Exhibition commencing at 12. On Monday, Wednesday, and Friday, the Musical and Pictorial Entertainment, entitled *AN HOUR AT THE ANTIPODES*.

On Tuesday, Thursday, and Saturday, Mr. George Buckland's Entertainment of the HALLS AND MANSIONS of the ENGLISH NOBILITY, at 2.30.—Dissolving Views, Colossal Panoramas of London by Day, Conservatories, Fountains, Classic Ruins, Stalactite Caverns, Swiss Cottages, and stupendous Mountain Torrent, discharging 90 tons of water per hour. Grand Diorama of Lisbon, at 4.30 p.m., &c.

Evening Exhibition, commencing at 7. Mr. Geo. Buckland's Musical Entertainment, at 8. Promenade Concerts at 9 o'clock. Vocalists—Miss Susanna Cole, Miss Clara Fraser, and Miss Julie Bladen. Colossal Panoramas of London by Night, Swiss Cottages, and stupendous Mountain Torrent, brilliantly illuminated by the Electric Light; Conservatories, Fountains, and Classic Ruins, Stalactite Caverns, and Grand Diorama of Lisbon, before and after the Great Earthquake, with startling effects, at 10.15.

Children under Ten years of age and schools, half-price.

DELHI.—Large PANORAMIC VIEW of DELHI and the SURROUNDING COUNTRY, painted by Mr. Charles Marshall, of Her Majesty's Theatre, EXHIBITED daily, from 10 till 5, at the Auction Mart, Bank of England. Every fact connected with the rebellion detailed in a descriptive lecture by Mr. Gregory, at half-past every hour. Admission, 6d.

THE ZOOLOGICAL GARDENS, Regent's Park.—A male Chimpanzee has been added to the collection. Admission, 1s.; on Monday, 4s.; children under 12 years of age, 6d.

MADAME TUSSAUD'S EXHIBITION, at the Bazaar, Baker-street.—Approaching Marriage. Full-length portrait models of H.R.H. the Princess Royal, and H.R.H. the Prince Frederick William of Prussia are now added. Admittance, 1s.; extra room, 6d. Open from 11 in the morning till 10 at night. Brilliantly illuminated at 8 o'clock.

FLEMISH SCHOOL of PAINTING.—The FIRST EXHIBITION of PICTURES by modern artists of the Flemish School at the Gallery, 121, Pall-mall. Open daily, from 10 till 5. Admission 1s. each. Catalogue 6d.—*VAN DEN BROECK*, Sec.

ADAM and EVE, by J. Van LERIUS. This grand work, the companion of which is in the possession of Her Majesty, at Windsor, is on VIEW free) at 60, St. Paul's churchyard.

PHOTOGRAPHIC SOCIETY.

Now Open, the FOURTH ANNUAL EXHIBITION of the PHOTOGRAPHIC SOCIETY, at the Gallery of the Painters in Water Colours, 5a, Pall-Mall East.—Admission, 1s. Catalogue, 6d.

EXHIBITION OF PHOTOGRAPHY.

Mr. MAYALL'S GALLERY of PHOTOGRAPHIC PORTRAITS of eminent men OPEN daily for public inspection. The exhibition contains Mr. Mayall's newly patented ivory photographic miniatures, life-size pictures, and photographic portraits of every size and style. Many of Mr. Mayall's sitters having honoured him with permission to include copies in his exhibition, he is enabled to form a gallery of great interest. Among others will be found the Duke of Cambridge, Prince Frederick William of Prussia, the Prince Regent of Baden, Prince Edward of Saxe Weimar, Prince Leiningen, Duke of Argyll, Duke of Newcastle, Lord Palmerston, Lord Campbell, Lord Pannier, Lord John Russell, the Earl of Aberdeens, the Earl of Clarendon, Lord Lyndhurst, Lord Cranworth, Sir George Grey, the Bishop of Oxford, Bishop of Winchester, Bishop of Ripon, the New Members of the House of Commons, the Celebrities of the Royal Academy, and the Military Commanders, photographed by Mr. Mayall for Her Majesty, &c.

FALLS OF NIAGARA, daily, from 10 to 5, at 96, Gracechurch-street.—The Exhibition of this extraordinary PICTURE will shortly CLOSE.—Lloyd, Brothers, and Co.

MOSCOW.—BURFORD'S PANORAMA

NOW OPEN. A magnificent panorama of Moscow, with the gorgeous entry of the Emperor Alexander II. St. Petersburg and the Bernese Alps are still open. Admission to each 1s.; Open from Ten till dusk.—Leicester-square.

ARCHITECTURAL EXHIBITION,

and Collection of Building Materials and Inventions, Suffolk-street, Pall-mall east.—Open from 9 till dusk.—Admission 1s.; or by season tickets, at all times and to all the lectures, 2s. 6d.

JAS. FERGUSSON, F.R.A.S., } Hon. Secs.
JAS. EDMESTON, Jun.

RUSSIA: its Palaces and its People.

—**GREAT GLOBE**, Leicester-square.—A new and magnificent DIORAMA, in 40 immense tableaux, of Russian Scenery, with novel scenic effects, and the sites and scenes of the memorable events of the late campaign.—The Ural Mountains—Nijni Novgorod during the Fair—Panorama of St. Petersburg and Moscow—The Coronation of the Czar in the Grand Cathedral of the Assumption. Explanatory lectures at 3 and 8. Admission to the whole building, 1s.

MDLLE. ROSA BONHEUR's great PICTURE of the HORSE FAIR.—Messrs. P. and D. Colnaghi and Co. beg to announce that the above PICTURE is now on VIEW, at the German Gallery, 168, New Bond-street, from 9 to 6, for a limited period. Admission, 1s.

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Theatrical Announcements.

THEATRE ROYAL, DRURY LANE.

Lessee Mr. E. T. Smith.—Extra Night for the Benefit of the Indian Fund, Monday, September 28, 1857.—It is the intention of Mr. E. T. Smith, the Lessee, to give the night's receipts at this National Theatre to the fund now being raised for the BENEFIT of the SUFFERERS in INDIA. The atrocities committed there on life and property are most painful, and needless to recapitulate. Persons of rank and station, together with tradesmen and others, have been at once reduced from respectability to poverty, irrespective of the loss of those nearest and dearest to them. Mr. Smith hopes that by the assistance of the public he may be enabled to make a substantial donation to the fund. As it is presumed many ladies and gentlemen in the profession may be anxious and willing to give their services (in conjunction with the company now engaged, who have kindly offered their gratuitous aid) to forward so desirable an object. Mr. E. T. Smith will be glad to hear from artists so willing to assist without delay. In the meantime boxes, stalls, and places may be secured at the box-office of the Theatre, and at the principal libraries.

THEATRE ROYAL, ADELPHI.

Great success.—Crowded houses.—The Last Night but Six of Mr. T. P. Cooke.—The celebrated nautical drama of *The Pilot*, every evening.—The screaming farces of *Urgent Private Affairs* and *My Precious Betsy*.—Mr. Wright and Mr. Paul Bedford every night.—**THIS EVENING** (Saturday, September 28), **URGENT PRIVATE AFFAIRS**: by Messrs. Wright, P. Bedford, C. Selby, Miss Arden, and Miss Mary Keeley. After which, the celebrated nautical drama of *THE PILOT: A Tale of the Sea*. Long Tom Coffin, Mr. T. P. Cooke (his original character, and who will sing "Long Tom's Courtship," "A Sailor's Consolation in a Storm," and dance his celebrated nautical hornpipe); other characters by Messrs. Wright, C. Selby, Garden, Billington, J. Bland, Miss Mary Keeley, Miss Arden, &c. And **MY PRECIOUS BETSY**: Messrs. Wright, P. Bedford; Mrs. Chatterley, Miss Arden, and Miss M. Keeley.

STRAND THEATRE.—La Traviata; or, The Lady Cameleon.—Leicester Buckingham's new burlesque is the great London attraction.—Crowds nightly attest its success.—**A ROLAND FOR AN OLIVER, A CHEAP EXCURSION, LA TRAVIATA, and BACHELORES' BUTTONS**—nightly.

MARYLEBONE THEATRE, capable of holding upwards of 2000 persons, with the largest stage in England, to be LET. Apply to Mr. J. Loveridge, 28, Grove-road, St. John's Wood, N.W.

Printed by A. D. MILLS, at 11, Crane-court, Fleet-street, in the Parish of St. Dunstan-in-the-West, in the City of London; and Published by JOHN SMITH, at 11, Crane-court, Fleet-street, London.—SATURDAY, September 28, 1857.